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have been designed with reference to conditions in a residence district, and there is still a certain harmony between the lower and upper portions of the building on the east corner of the two streets, two of whose shops are occupied by Bunkio Matsuki, the Japanese art dealer, and Samuel B. Dean, the antiquary.

Away from the fashionable faubourg the street architecture of Boston is depressing. Unrestricted individualism has run amuck, expressing itself tawdrily. Offence to the eye is regarded as a crime by few people, even in a community where other offences are abundantly legislated against.

A NEW ETCHING BY ZORN

BY A. E. GALLATIN

A MOST representative group of 87 etchings by Anders Zorn, including a number of recent plates brought over this year by the artist, was shown during April at the galleries of Frederick Koppel & Co. in New York. Rembrandt and Whistler are certainly the undisputed masters of the etching needle. But second only to them follows this virile Swede in company with Meryon, Haden, Cameron, and one or two others.

What impressed us most of all in Zorn's vigorous paintings shown at the special display of his works at the exhibition of contemporary art at Venice in 1909, and at another collection shown a year or two before by Durand-Ruel in Paris, were the artist's brilliant and Sargent-like brush work, his improvisation and tremendous *joie de vivre*. He is a pagan intoxicated with life and reveling in color and form. His art is only coarse in the sense that this adjective might be applied to Hals, for Zorn is a great artist and a brilliant technician. As James Huneker puts it in his "Promenades of an Impressionist," that stimulating conglomeration of art criticism: "In a word, a man of robust, normal vision, a realist and an artist."

These qualities are also apparent in Zorn's etchings. In the later ones, however, such as that reproduced herewith, there is an evanescent quality, delicacy and refinement of his art not found in



THE BATHERS

ANDERS ZORN

the earlier plates. The vision of the artist is still as intensely penetrating, but the technique is infinitely more subtle than that employed in such of his plates as the masterly and searching study of Ernest Renan. Fitz Roy Carrington inquires: "Who save Zorn has ever etched a triumphantly successful nude *en plein-air*?"